Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

Vol. 13, No. 20 TORONTO, MAY 19, 1948 $2.00 Per Annum

30 New Ont. Theatres In Year

Opinion Divided On USA Ruling

The decisions of the United States Supreme Court on the appeal of the defendants against the findings of the lower court were greeted with varying opinions by those affected. It was considered that the anti-trust Consent Decree issued last year

(Continued on Page 3)

Canada Product'n Studied By Rank

Plans for the production of major films in Canada and in Australia had been postponed because of the imposition of the British tax on film earnings but would now be reviewed, J. Arthur Rank stated at the press conference in London following

(Continued on Page 8)

Television, Drive-ins Will Cause Regulations To Be Revised

Thirty new theatres were built in Ontario, important alterations were finished in 25 licensed premises, and 20 theatres were being renovated during the fiscal year ending March 31st, 1948, according to the annual report of O. J. Silverthorne, chairman of the Motion Picture Censorship and Theatre Inspection branch of the province. The summary, addressed to the Honorable Leslie M. Frost, KC, who as provincial treasurer is senior officer of the branch, revealed that five drive-in theatres were in operation and nine more contemplated during the fiscal year.

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Premier King Likes National Theatre

"Personally I have always been in favor of a national theatre and I should like to see one established," Prime Minister Mackenzie King said in answer to a question from H. O. White, Middlesex East, in the House of Commons.

White praised the London, Ontario, Little Theatre group and called that city "the cultural capital of Canada."

A national theatre has been advocated for many years by leading Canadian supporters of the live drama, with Ottawa the location.

Tax Opposed By Liberals, CCF

A Liberal government, if voted into power at the forthcoming Ontario elections, would reduce the amusement tax, it was indicated by Farquhar Oliver, provincial leader, in a speech at Islington recently. "A 20 per cent amusement tax in these

(Continued on Page 3)

I. H. Allen's Televideo

Televideo of Canada has been formed by I. H. Allen of Astral Films to supply product for television stations.

Reseat Massey Hall; More Drive-ins

Reseating of Massey Hall, Toronto, will be part of the work of renovation and alteration which will begin this month, end in October in time for the new season, and be resumed the following summer. The orchestra will be reseated as part of the first stage of the work and the two balconies later. The famous auditorium, built in 1894, seats more than 3,200 and is managed by Ross Creelman. The architects in charge are Mathers and Haldenby.

The plan to re-establish Massey Hall in new premises uptown, projected in 1944, has been dropped because of current building costs.

Other theatre construction news reveals that Joseph Cloet of Delhi, Ontario, is erecting a theatre in Port Rowan with seating for 455, and that the Border Theatre, Rock Island, Quebec, is being rebuilt by P. C. Taylor following its destruction by fire in March.

On the Burford Highway, west of Brantford, Ontario, a 450-car drive-in has opened under the management of Jerry Campbell, who used to handle the Stoney Creek one.

The Brantford drive-in brings the number of such places of exhibition in Ontario to seven, with a total capacity of 4,875 cars. Six are also under construction — two in Ottawa, and one each in Oshawa, Peterborough, Preston and Malton.

Plan Public Relations Program For Trade

A public relations program for the Canadian motion picture industry is being given serious consideration and meetings of a steering committee will be held shortly to discuss its character and scope. Such activity is being carried on in the United States by the advertising and publicity committee of the Motion Picture Association of America, which is headed by Maurice Bergman of Universal-International.

The Canadian committee was appointed as part of the work of the industry relations committee of the Motion Picture branch

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June Lockhart Cast

June Lockhart will star in Walter Wanger's production for Eagle Lion (Hollywood), "The World and Little Willie."

Consolidated Shows Net Profits Increase

A net profit of $131,666 is reported by Consolidated Theatres in 1947, equal to 37 cents per class "B" share, after allowing for one year's dividend requirements in the class "A" stock. This compares with a net profit of $121,606 in 1946, equal to 33 cents per class "B" share on the same basis.

Net working capital is shown at $401,933, an increase of $163,320. Mortgage indebtedness was reduced by $69,166 during the year.

1948 Officers Named By B&F Managers

B & F Theatre Managers Association elected its new executive for the year 1948 at a recent luncheon at the King Edward Hotel, Toronto. Art Magee of the Oxford Theatre was voted in as president and Murray Sherriff, relief manager, as secretary-treasurer.

New Assistant For Palace, Calgary

Don Menzies, for the past two years assistant manager of the Capitol Theatre in Winnipeg, has been named to the same post at the Palace, Calgary. Both are Famous Players' houses and the appointment was made by E. A. Zorn, the company's district supervisor.

"It's Audience May Reach Beyond The Customary A. & C. Followers" — SHOWMEN'S TRADE REVIEW

ABBOTT and COSTELLO in 'THE NOOSE HANGS HIGH'

An EAGLE LION (Hollywood) film COMING SOON from INTERNATIONAL FILM DISTRIBUTORS Limited

Weekly Newspapers Subject Of Film

The National Film Board's production on the Canadian weekly newspaper, titled "The Home Town Paper," has been released to theatres as the April edition of the Canada Carries On series. Before being released generally, however, it was given a national premiere at Vernon, BC, where it was filmed.

"The Home Town Paper" is not only a film on the mechanical side of newspaper publishing. It goes further to tell about the close relationship existing between a community and its newspaper and in that way becomes more or less a picture of life in a small town. Although it uses the Vernon News as a typical Canadian weekly (a choice made with the co-operation of the Canadian Weekly Newspapers Association), the commentator, John Drainie, does not once mention the paper by name. The News editor, Frank Harris, makes a capable lead player.

Film was directed by Morten Parker, former Winnipeg newspaper reporter, with exceptional camera work by Bob Humble, ex-navy lenser.

Manager Board Head

Sydney R. Wyman, theatre manager, was recently elected president of the newly-formed Junior Board of Trade of Yarmouth, NS.

Changes Discussed In BC Movie Act

Attorney General Wismer, during legislature committee discussion of changes to the BC Motion Picture Act, accepted an opposition amendment to make it mandatory rather than discretionary for the censor to classify films for adult entertainment only where he thought it necessary.

He rejected two other amendments to restrict adult entertainment films to adults only and to restrict these films to persons of the "apparent" age of 16 and over. His reason for rejecting the latter was that it would be impossible for cashiers to make decisions as to age during rush periods.

One World Award To Dore Schary

Dore Schary, production chief of RKO, was recently named one of three winners of the 1948 One World Award for his distinguished contributions to films. The other two recipients of the award were Albert Einstein and William L. Shirer.

Unable to be at the presentation ceremonies at Carnegie Hall in New York due to a critical illness of a member of the family, Schary was represented by Paul Hollister, national director of publicity for RKO, who received the award and read the address of acceptance.

Brazilian Traction Shows Shelly Film

A color film produced by Shelly Films Limited titled "Modern Brazil—A Great Story of Service and Progress" will be shown at the forthcoming annual meeting of Brazilian Traction Light and Power Company. Work was started on the 30-minute short some six months ago when Shelly Films sent a crew and equipment to the South American country.

Picture shows the industrial growth of Brazil and depicts the expansion and extent of the operating subsidiaries of Brazilian Traction.

Fox Buys Original

Harry Kleiner's original "Karen" has been purchased by 20th-Fox.

Reluctant Magistrate Convicts Movie Fan

A sympathetic magistrate was forced to register a conviction against a Windsor man in court recently on a charge of common assault, but suspended sentence.

Charge arose out of an argument which occurred in a local theatre, when the accused became incensed at two young men who ate popcorn and talked behind him, one of them telling the other everything that was about to occur on the screen. He threw his arm backwards and knocked off and smashed the talkative youth's glasses.

New Type Of Sound From N. McLaren

What are described as "revolutionary techniques in the production of sound on film" will be demonstrated by Norman McLaren, who is now engaged in special research on sound, before representatives of seventeen national women's organizations. The demonstration, which will be conducted under the auspices of the Motion Picture Association of America's Community Relations Department, took place in the projection room theatre of Twentieth Century-Fox.

McLaren, former head of the animation department of the Canadian Film Board, exhibited "experimental films which used neither camera, microphone nor sound recording equipment." He explained that the sound on these films had not been produced by musical instruments or the human voice and that "under magnification the music had been drawn directly with a fine pen on the sound track of the film."

Employment Service Set Up By MPA

The Motion Picture Associates, USA trade welfare organization, has established an Unemployment Service Committee which will seek to place any deserving unemployed person in the metropolitan area of New York who has had experience in any phase of the film industry or allied fields.

J. ARTHUR RANK
Presents

Margaret Lockwood
Dennis Price
Ian Hunter
Joan Greenwood

in

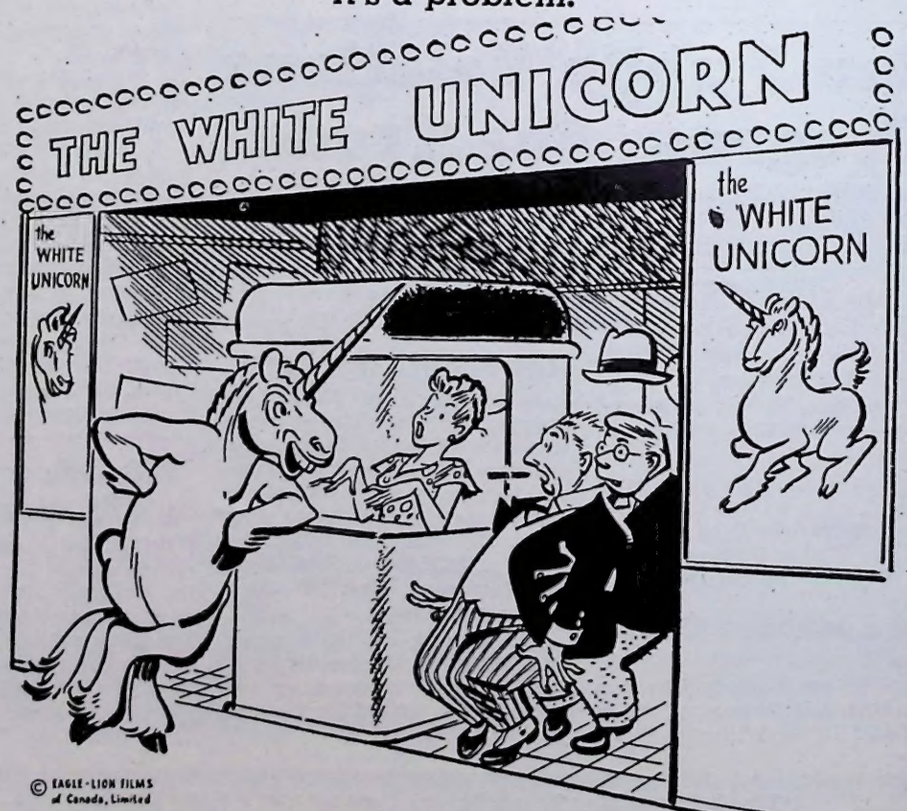
The White Unicorn

A JOHN CORFIELD PRODUCTION

Produced by Harold Ruth
Directed by Bernard Knowles

An EAGLE-LION Release

It's a problem!



"I suppose I get in free, eh?"

Opinion Divided On USA Ruling

(Continued from Page 1)

was upheld in the main but it showed leniency on some of the larger questions.

While it was opposed to theatre partnerships as presently constituted, it ordered that the lower court rehear some of the cases with a view to finding a more satisfactory form of divorcement. It also ordered a special federal court in New York to take sterner measures along anti-trust lines, suggesting that it might even force the concerns to sell some of their theatres.

Its most important action was to throw out the competitive bidding system created by the order of the lower court "so that a more effective decree could be fashioned."

Associate Justice William O. Douglas, who wrote the majority opinion for the Supreme Court, said that the New York court's ruling that the companies were guilty of trying to monopolize exhibition did not go far enough.

It approved parts of the lower court decision which forbade block-booking, fixing of admission prices in connection with film-renting agreements, pooling for profit-splitting on the part of the "Big Five" and master agreements between distributors and movie houses.

Samuel Goldwyn claimed that the Supreme Court's action "was a distinct victory toward restoring free enterprise in the motion picture industry," while Joseph M. Schenck of 20th-Fox considered that "the ruling meant the end of the divestiture threat." Leo M. Spitz of Universal-International thought that it would all lead to some definite conclusions within a year.

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The Golden Voice of the Silver Screen
Built for Today's Modern Theatre
To Meet the Demands of Today's Progressive Exhibitor
IMMEDIATE DELIVERY
Write - Wire - Telephone
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877 VICTORIA STREET TOPONTO
2027 BLEURY STREET MONTREAL

Plan Public Relations Program For Trade

(Continued from Page 1)

of the Toronto Board of Trade. At its most recent meeting the Toronto branch, which is comprised of important executives from every section of the Canadian industry, agreed on the need for such a program. Theatre and film personnel from coast to coast will be asked to do their part in applying it.

The committee is headed by Hye Bossin, editor of the Canadian Film Weekly, and its other members are L. W. Bearg, eastern division manager of Famous Players Canadian Corporation; L. M. Devaney, general manager for RKO in Canada, and Gordon Lightstone, chief of Paramount in Canada. Morris Stein, as president of the branch, is also a member.

The branch went on record against the 20 per cent amusement tax in Ontario as "discriminatory and excessive" and referred the matter of political trailers to the Motion Pictures Theatres Association of Ontario.

A committee to represent the position of the motion picture and theatre industry in the freight rates controversy was appointed, with Jules Wolfe of Famous Players, George Peters of Odeon Theatres, Peter D. Brown of General Theatre Supply, and Ed Wells of the Canadian Motion Picture Distributors Association as its members.

Youth Stabs Usher

Archie McArthur, usher at the Bellevue Theatre, Toronto, was stabbed four times in the back by one of two youths he was ejecting for throwing hard candy at patrons. Both were apprehended by police. McArthur was permitted to go home after having the flesh wounds dressed at the hospital.

Result Of Campaign 'Turtle' Held Over

A radio saturation campaign plus a big contest resulted in Warners' "The Voice of the Turtle" breaking the record for a Warners' picture and holding over at the Shea's Theatre, Toronto.

Tony Ranicar of Warners' publicity department, Jimmy Cameron of Famous Players' promotional department and Fred Trebilcock, manager of Shea's, combined to put on one of the biggest campaigns seen in Toronto for some time. A tie-up with Yolles Furniture resulted in extra radio and newspaper publicity.

Color Authority To Speak Before SMPE

Latest developments in the world of color will be revealed to members of the Society of Motion Picture Engineers by Dr. Isay Balinkin at the forthcoming 63rd convention of the Society at the Ambassador Hotel, Los Angeles.

Dr. Balinkin, who will demonstrate that color is not a thing in itself but the result of outside influences, is an eminent research scientist and teacher at the University of Cincinnati and author of three of the most authoritative works in the field of color — "The World of Color," "Measurement and Designation of Small Color Differences" and "Industrial Color Tolerances."

Ownership Changes In Three Theatres

Ownership of three Canadian theatres changed hands recently.

Sam Korman, associated with Famous Players in several houses in Northern Ontario, has purchased the 440-seat Malartic Theatre in Malartic, Quebec, from Charles Magnan to add another unit to the circuit. Magnan will operate the Laurier Theatre in Victoriaville, Quebec, when it is completed. Some alterations will be made to the Malartic.

Mrs. Frances Danson, widow of Colin Danson, has bought the interest in the 625-seat Strand Theatre in Sussex, NB, held by R. G. March and now becomes sole owner. March became partners with Mrs. Danson at the time of her husband's death in 1944.

L. Haas has purchased the two-day, 250-seat Cudworth Theatre in Cudworth, Saskatchewan, from W. Zaparaniuk who built and opened the theatre two years ago.

Tax Opposed By Liberals, CCF

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days of peace is too heavy," he told the audience.

Meanwhile CCF speakers in Ontario and Manitoba declared against applying the tax provincially when dropped by the federal government. The Ontario leader, E. B. Jolliffe, said that his party favored supplying hospital aid from the consolidated revenue fund, while R. B. Richards, The Pas, Manitoba, asserted on the radio that "A tax on amusement is a direct attack on our standard of living. It is every bit as iniquitous as the sales tax which we pay on groceries, and it bears most heavily upon those least able to pay."

The Manitoba tax, which will apply on admissions of 25 cents and up at the rate of 25 per cent, was opposed in behalf of exhibitors before the law amendments committee by M. J. Finkelstein, KC.

"A 20 per cent tax by the Dominion government was essential as a war measure," he said, "and if there was to be a reduction by the right hand of the Dominion it is not fair there should be a seizure by the left hand of the province."

Premier Stuart Garson of Manitoba, in reply to criticism, maintained that he was not "grabbing something that had been dropped by Ottawa" and that this field has always been provincial. Failure of Ottawa to agree to step out of it and others was one of the reasons the Dominion - Provincial conference broke down, he said.

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The Old Game

Come On Over

Did You Ever Play One Old Cat?

While the question of whether baseball is of American origin or derived from the old English game of rounders has never been settled, we do know that its ancestor on this continent was the boys' game called One Old Cat. Right now the older boys who inhabit Peter Campbell's ballyard by the bay are harrying the horsehide in the modern version of the game, a course of conduct that makes kids of us all. Hundreds of years have gone by but the good old game goes on.

Abner Doubleday is generally credited with inventing baseball in 1839 as it is played now and the honor was given him by a commission headed by A. G. Spalding in 1907. This commission was formed because of a major quarrel over baseball's beginnings. But Henry Chadwick, "the father of baseball," Spalding's good friend, insisted that it was a development of rounders.

One Old Cat, the most common form of the game in early America, is still played by boys and was called "One In, One Out" when I was one. The idea was to hit the ball, run to a base and back to the plate before the ball got there, thereby continuing at bat.

One Old Cat became Two Old Cat and so on as more bases and players were added. It stopped growing at Four Old Cat, in which game the safe hitter was advanced by the batter, and began changing form.

The next development was called Town Ball or Round Ball and to play it the participants made up teams instead of acting individually. The four bases were arranged into a square, the batter and catcher taking their positions between the first and fourth base. The first leagues were formed.

Later it became baseball. While the Spalding commission gave Doubleday the credit for devising the game, others contend that the officials of the New York Knickerbockers of 1845 established the rules and distances. The first real ballpark was in Brooklyn, where a man erected a special enclosure in 1862 and charged admission, splitting the take with the players.

One of the First Fans

I got into all this by coming across an old admirer of baseball in the New York Public Library recently. His name was John Newbery, known in literary history as the philanthropic bookseller of St. Paul's Churchyard, London, where he carried on a business in the 18th Century.

A lover of children, Newbery wrote many of the first children's books in English. He knew the value of games in building character and used the children's interest in them to point his morals. About 1744 he wrote, published and sold "A Little Pretty Pocket Book," of which no copies are known to exist today. An American edition of it was issued in 1787 by a Worcester printer and this is the one under glass in the library.

One of Newbery's poems is called "Base-ball" and describes the game. Indeed baseball was referred to as such by a minister in 1700, who objected to it being played on Sunday. The Newbery poem:

The Ball once struck off
Away flies the Boy
To the next defin'd Post,
And then Home with joy.

Moral:

Thus Seamen, for Lucre
Fly over the Main,
But, with Pleasure transported
Return back again.

Canadian baseball history is quite distinguished and goes back a long way, for a game similar to Town Ball was played in Upper Canada about 1828. There were many fine teams and players. The Guelph Maple Leafs, backed by George Sleeman, a brewer and six times mayor, won the world's semi-pro championship and a prize of $500 with it in 1874. They played Boston before 10,000 people in Brantford on Dominion Day and lost. In those days Canadian players on leading American teams numbered many and in later years there was much agitation to make Toronto a major league team.

In 1866 a Canadian pro league was formed but before it could get going Toronto and Hamilton pulled out to join the International. Sleeman's Guelph team then toured Canada and the USA, losing only one game in 50.

The game was dangerous in those days, for gloves and padding were hardly used at all.

Variety at Home

If anyone ever had more fun in the long history of this town than those at the Variety ladies' night, I'd like to hear about it. The barkers and their friends clogged the Fiesta Room of the Prince George, one of our most ancient hostelries and now the most modern here, to swig and sway to Dennis Stone and his orchestra. It was an extra special occasion for Harry and Ben Smith, as well as for Stone, since they are brother barkers. The boys and girls of the Carousel company, invited by Barker Ernie Rawley of the Royal Alexandra, entertained, as did Valaida Snow of the Casino.

Chief Barker John J. Fitzgibbons welcomed the guests and thanked the entertainers and the committee. The ladies picked up some loot via the lucky draw.

The clubrooms, across the hall from the Fiesta Room, opened the next day and were rated by theatrical visitors to the city as just about the nicest on the continent. They have already developed an atmosphere unlike anything here, for the barkers mingled immediately with the show folk who found they had a home away from home among kindred and congenial souls.

The traditional hospitality of the amusement business will always prevail here, for guest cards will be provided to actors and other company people working in town. And since Toronto is the Canadian headquarters of the movie industry, there will frequently be industry persons with famous names sharing the scene with you.

If you haven't visited the Variety clubrooms, do it now. You will be just as appreciative of the work of Jules Wolfe and his committee as we are after Paul Courtney, our chief steward, has shown you around.

The house committee, of which Dave Griesdorf is the chairman, is anxious to have any suggestion that will make the quarters more enjoyable or convenient to visit. Its members — Ralph Dale, Ben Freedman, Archie Laurie, Haskell Masters, Ben Geldsaler, Ernie Rawley and Jules Wolfe — will be glad to hear from you.

Get Set for the Pitch

But one thing is clear and John Newbery knew it many years ahead of us. It is that baseball and boys belong together.

On June 21st the Variety Club of Toronto, of which Peter Campbell is a member, will take over the Maple Leaf Stadium. The men who sponsor and support baseball for the Toronto and Jersey City teams will try to pay off their debt to that eternal brotherhood of boys whose game of One Old Cat developed into something which provides them with an enjoyable way of life. Perhaps you share that way of life by participation or observation. In either case you will want to help pay off that ancient debt.

The money earned that night will go to Variety Village, the project of the Variety Tent of Toronto. Variety Village will be the location of a vocational guidance school and residence for Ontario's crippled children.

Twenty members of the club have joined to purchase the back page of the program for the season. They will use it to boost the game up to the time it takes place.

By buying and helping to sell tickets when the time comes you will make the crippled kids happy, as well as us and yourselves. And I'll bet that good old John Newbery, in his present domicile, won't mind a bit, either.

What better way to make it up to those boys who, because they are crippled, cannot play baseball — or even One Old Cat?

THE PICK OF THE PICTURES

CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

REVIEWS INFORMATION RATINGS

Vol. 13, No. 20 REVIEWS FROM FILM DAILY, NEW YORK $2.00 Per Annum

Casbah

with Yvonne DeCarlo, Tony Martin, Peter Lorre

Empire-Universal 94 Mins.

POWERFUL BOXOFFICE DRAW BLENDING UNDERWORLD, COMEDY, ROMANCE, REVENGE AND MUSIC.

In France it was "Pepe Le Moko." Wanger made it as "Algiers" with Boyer and Lamarr. Now, as "Casbah," with songs by Tony Martin and dances by Katherine Dunham and her troupe, it again appears. It is still a powerful boxoffice draw. It has been given the new look. Ships have been swapped for airplanes.

Story of the romantic crook who hides out in the Casbah section of Algiers, quite safe from the police, and how his gal done him wrong when he took up with a chippy from Paris, is too well known to repeat here again.

Peter Lorre plays the native police inspector who is on the friendliest of terms with "Pepe" —Tony Martin. He does the role well. Miss DeCarlo is "Inez" the native wench. Marta Toren is sultry, interesting and beautiful as the visitor from Paris who ensnares Martin and is responsible for his leaving the Casbah, getting himself arrested and subsequently shot to death at the airport when she departs. She plays "Gaby," which in this version comes off the soundtrack "Gabby."

The Katherine Dunham troupe is restrained from really demonstrating their talent along lines of savage, albeit interesting terpsichore. Miss Dunham has a bit part in the script but she is more interesting when she's on her feet and cavorting a la torso.

Music is led by Leo Robin and Harold Arlen. Two numbers will catch on. They are "What's Good About Goodbye" and "For Every Man There's A Woman." There are also two others.

Show is a neatly concocted display of underworld, comedy, amour and the woman scorned who gets her revenge. John Barry directed.

CAST: Yvonne DeCarlo, Tony Martin, Peter Lorre, Marta Toren, Hugo Haas, Thomas Gomez, Douglas Dick, Katherine Dunham.

CREDITS: A Marston Production; Producer, Nat G. Goldstone; Director, John Berry; Screenplay, L. Bush-Fekete, Arnold Manoff; Based on the novel, "Pepe Le Moko," by Detective Ashelbe; Photography, Irving Glassberg.

DIRECTION, Okay. PHOTOGRAPHY, Very Good.

Monogram Purchase

Monogram has purchased Irwin Gielgund's "Pills, Inc."

The Big Clock

with Ray Milland, Charles Laughton, Maureen O'Sullivan

Paramount 95 Mins.

CLEVER ENGROSSING WHODUNIT TREATMENT SHOULD KEEP AUDIENCE PERKED UP; UNUSUAL TWIST WILL PROVE AN ASSIST IN ATTRACTING CUSTOMERS.

After dawdling for about a half hour, this whodunit gets into gear and becomes an engrossing contest, the chief purpose of which is to put the finger on a murderer. It is not quite in the category of the whodunit, however, for the audience is aware of the culprit's identity. The gimmick is to trap him which Milland, an editor of a mag called "Crimeways," at length does.

For basic story construction the old element of a husband about to depart on a belated honeymoon, after seven years, with his wife and child, is cooked up. Milland's vacation is suspended. He goes off on a bender with Rita Johnson. They tour the bistros, buy a painting, swipe a sundial, go home. Miss Johnson shoos Milland out when sugarpappy Laughton comes avisiting in the late evening.

Laughton is the publisher of Milland's magazine. He later recalls Milland from West Virginia to investigate a case which, he tells Milland, involves wartime contracts and connivery. Milland has a blackboard system of building a case and catching criminals. He puts it into work.

Miss O'Sullivan, Milland's wife, comes to town and proves an assist. The action generates many suspenseful turns and soon Milland is on the fox end of a hectic chase. He frames a situation wherein he points out the killer—according to the clues he has secured. The accused points to the real killer who forthwith shoots him dead. Then, the killer, attempting a getaway, falls to his death in an elevator shaft.

Once the blackboard technique of crime solution gets going the story immediately assumes merit. This is maintained. Background is a super efficient, gaudy and uncomfortably "moderne" office building heavily implanted with timepieces which are an obsession with the tycoon.

CAST: Ray Milland, Charles Laughton, Maureen O'Sullivan, Rita Johnson, George Macready, Elsa Lancaster, Harold Vermilyea, Dan Tobin, Henry Morgan, Richard Webb.

CREDITS: Producer, Richard Maibaum; Director, John Farrow; Screenplay, Jonathan Latimer; Based on a novel by Kenneth Fearing; Photography, John Seitz.

DIRECTION, Okay. PHOTOGRAPHY, Good.

The Fugitive

with Henry Fonda, Dolores Del Rio Pedro Armendariz

RKO 104 Mins.

A JOHN FORD MASTERPIECE TO BE PLAYED AND RE-PLAYED. FONDA, DEL RIO EXCELLENT.

First Argosy Production by Merian C. Cooper and John Ford is a master task of film making. It is fashioned with fine skill and complete understanding of the cinema medium in all departments.

It is films like this that give stature and maturity to the art of the motion picture as it is practiced in this country.

Produced entirely in Mexico with enthusiastic co-operation of the Mexican government, the story permits Henry Fonda and the powerfully effective Dolores Del Rio to render a dramatic story of great depth and feeling.

It is a tale of an attempt to wipe out religion by harsh and violent means. Historically the period is about 20 years ago and the violence is understood to have been confined to one state rather than to have been prevalent throughout the country. Fonda is a priest who dares to return to his former parish, a poor village. He does, however, and soon the State Police are in the vicinity to search him out. He befriends Miss Del Rio, mother of the illegitimate baby of Pedro Armendariz, a Police Officer in ruthless charge of exterminating the clergy.

Hostages are taken. Fonda makes his way to a seaport. About to embark he is called to the bedside of a dying woman. He needs wine to give the last rites. In his hunt for it he encounters the police and falls afoul of an informer who only needs proof to denounce him to authorities. Fonda gets off and returns to Miss Del Rio's town. The police follow. During what promised to be a drunken orgy, Fonda makes off. Ward Bond, an American gangster, holds off the pursuit. Fonda gets away to safe refuge but is lured by J. Carrol Naish, the informer. He tells him Bond is dying. Fonda goes to Bond, who tries to send him away for it is a trap. Fonda is taken by Armendariz, eventually executed.

CAST: Henry Fonda, Dolores Del Rio, Pedro Armendariz J. Carrol Naish, Leo Carillo, Ward Bond, Robert Armstrong, John Qualen.

CREDITS: Produced by Merian C. Cooper, John Ford; Director, John Ford; An Argosy Production; Screenplay, Dudley Nichols; Associate producer, Emilio Fernandez; Photography, Gabriel Figueroa.

DIRECTION, The Best. PHOTOGRAPHY, Fine.

Women In The Night

with Tala Birell, William Henry Virginia Christine

Astral-Film Classics 90 Mins.

EXPLOITABLE MELODRAMATIC ELABORATION OF FACTS DRAWN FROM UNITED NATIONS' FILES.

Labeled "Official," the story recorded is supposed to come from United Nations' files. This means actually that it is an exploitable elaboration of facts which bounces from good to poor with startling rapidity and with many melodramatic climaxes.

A German officers' club in Shanghai, the setting is a place of internment and variable treatment of women picked up by the Nazis. A newly captured crop is questioned in the death of a German officer. They are about to be sentenced when word comes that two high ranking Japs are to visit the club that evening. The girls are spared to "entertain" the officers.

The real purpose of the Jap visit is to see a working model of the German Cosmic Ray, which in reality has not yet been perfected. To keep this from the Japs, the German colonel in charge sends for another officer who has been working on the model to give the Japs some fancy double-talk on why the experiment must wait. This officer turns out to be an OSS worker and husband of one of the girls held captive.

The Japs discover his identity and inform the Germans, who seek him out. He and his wife, with the aid of the underground, escape and save all but one of the girls, who has blown up the club, the Ray, and the combined Axis chiefs of staff.

A little heavy on the leer, "ach," "svine," and "kraut" side, the picture should provide reasonable good entertainment for those audiences which relish exploitation pix. It follows it will serve best in the hands of the exhibitor experienced in presenting that type of melodramatic entertainment.

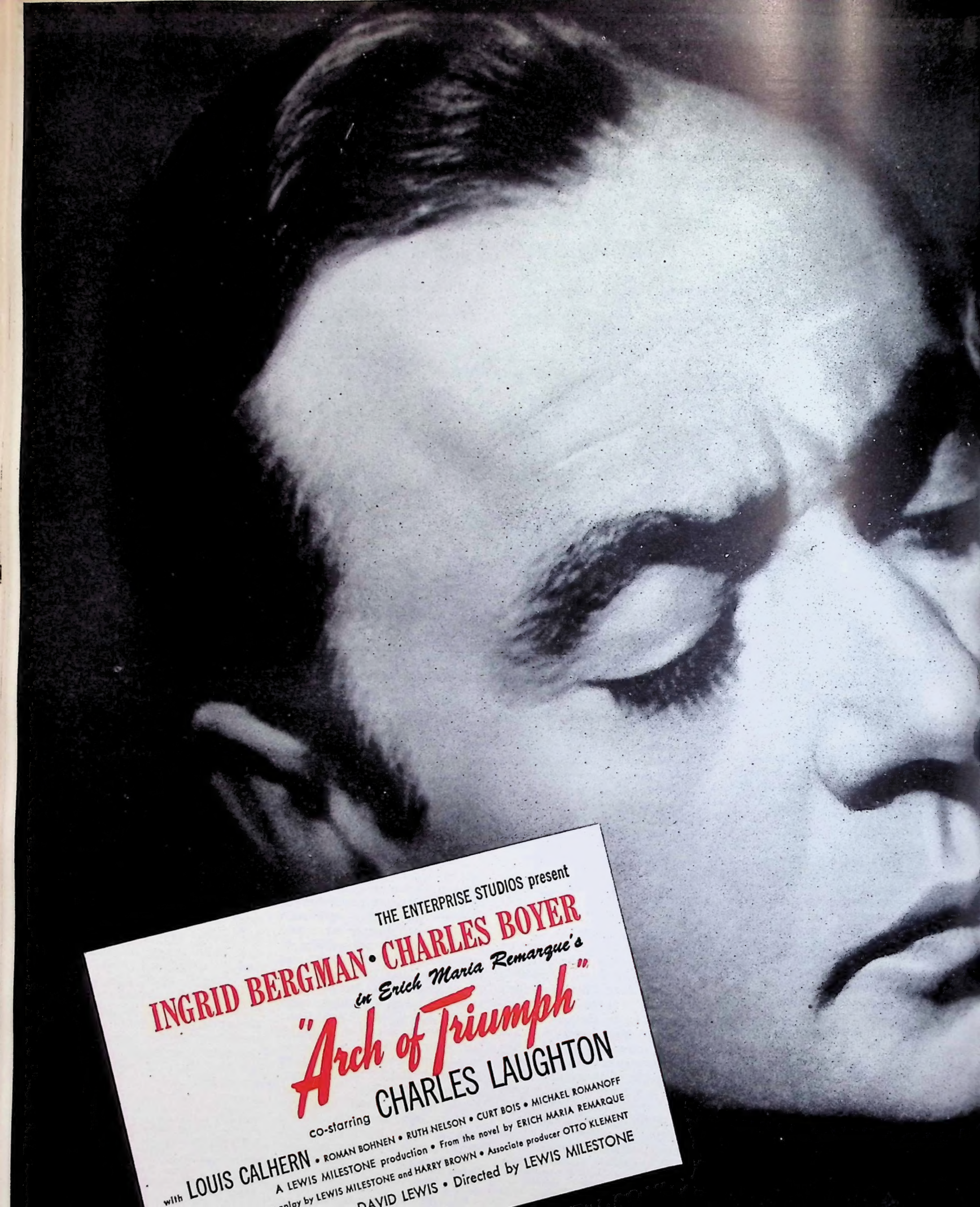
CAST: Tala Birell, William Henry, Virginia Christine, Richard Loo, Gordon Richards, Bernadene Hayes, Benson Fong, Frances Chung, Kathy Frye, Helen Mewery, Philip Ahn, Iris Flores.

CREDITS: A Southern California Picture; Produced by Louis K. Ansell; Directed by William Rowland.

DIRECTION, Adequate. PHOTOGRAPHY, Good.

Bebe Daniels' First

Bebe Daniels' first stint as producer for Eagle Lion (Hollywood) will be "Police File."


THE ENTERPRISE STUDIOS present
INGRID BERGMAN • CHARLES BOYER
in Erich Maria Remarque's
"Arch of Triumph"
co-starring CHARLES LAUGHTON
with LOUIS CALHERN • ROMAN BOHNEN • RUTH NELSON • CURT BOIS • MICHAEL ROMANOFF
A LEWIS MILESTONE production • From the novel by ERICH MARIA REMARQUE
nplay by LEWIS MILESTONE and HARRY BROWN • Associate producer OTTO KLEMENT
DAVID LEWIS • Directed by LEWIS MILESTONE

NOW! The most eagerly
awaited motion picture of
our time is ready for release
thru UA

PAUL MAYNARD

Head of the Maynard Film Distributing Co. Ltd., Toronto, who announces that he has obtained the world rights to "Sins of the Fathers," a feature-length social hygiene film produced in Montreal by Canadian Motion Picture Productions. Producer is Larry Cromien and director Phil Rosen.

Label For Ad Pix MPAA Ruling

Advertising films shown in the USA on theatre screens will be required to use the words: "This Is an Advertisement" and "Advertising Code Certification, MPAA, No.—," it was decided by the board of directors of the Motion Picture Association of America. This applies to all films over 200 feet in length that advertise commercial product other than motion pictures.

Imposition of such a ruling in Canada is not possible without the support of exhibitors associations or circuits acting on their own. Since the marked increase of advertising films they have been discussed informally but not officially. Some action is likely in the future.

In another action the MPAA raised the penalty for members violating the advertising code for motion pictures to $25,000 from $5,000.

Also included in the regulations for administering the code was a method whereby a member company can appeal a decision of the Advertising Code Administration to MPAA President Eric Johnston, or, in the case of his absence, to a board composed of three MPAA directors. Appeals must be made within ten days after advertising matter has been disapproved and the decision reached by either Mr. Johnston or the board will be final.

ECHOES and REFLECTIONS

In the Days of the Peepshow

(From the Peterborough Examiner)

Back in 1895 many unfortunate boys of eight or thereabouts were soundly "bawled out" for coming home late in the evening around 8 o'clock, when father found out they had been to the "Show." And if the wayward lads persisted in "going straight to the devil again" after a stern warning, there were no doubt loud doings in the woodshed. For father was a hard-working man and respected in the community, and he would have no son of his hanging around "cheap entertainment places" spending a nickel to look at the pictures.

That was about all you could say for the entertainment back in those days. It meant looking through a peep hole at colored pictures moving through a machine on an endless belt. The power was supplied by a flashy looking gent in a loud waistcoat and tall derby turning a crank while another similar character turned a crank that produced music of the hurdy-gurdy variety. But, man, what thrilling sights. For five cents, at the expense of a stiff neck, you could see the complete story of the North West Rebellion right down to the sordid hanging of Louis Riel in the Regina Barracks of the Royal North West Mounted Police.

These upstart picture houses were in direct opposition to the theatres, gloriously named Opera Houses, where there were dazzling minstrel shows and timely tear-jerkers such as "Ten Night In A Bar Room," and "Uncle Tom's Cabin." Picture shows grew in popularity with the invention of the projection lantern when the audience, tired of standing with head in a peep sight, could sit on rows of rented chairs to see colored slides thrown on a canvas screen. Community singing slides were popular with some hired tenor leading in the singing.

To hold the audience spellbound, itinerate show people with trained dogs, seals, cats and ponies were an added attraction. There were even trapeze artists and all this shot the price of admission away up to ten cents. At this stage the nearest that slides ever came to the animated class was when a graceful swan on one slide was drawn in front of a foreground of curling waves on another slide. This was really exciting and so lifelike.

The management hawked peanuts, popcorn and candy during the shows and small books of three-inch cubic measure which made pictures of John L. Sullivan's prize fights and horse races come to life with a flick of the thumb.

About this time inventors were fiddling away with hand-cranked movie cameras and projectors to bring simple stories to life on the canvas. The first films were so badly scratched that each scene appeared to have been shot in a violent rainshower. Then again there were effects of violent snowstorms and times when the projectors quit altogether and spewed yards of broken film over the audience and wrapped the bewildered operator in its coils.

It was a beginning of better techniques and the era of Pearl White's daredeviltry and Keystone Cops comedies. By 1925 movies had produced some very creditable pictures and actors. They were viewed in lush movie houses. Then came the addition of sound track to movie film which gave us our first talkie with Al Jolson in the "Jazz Singer."

Today's child of eight will never have to put up the fight his grandad did when he wants to go to see the pictures in Peterborough. There is probably only one snag and that is that Grandad and Grandma want to go to movies on the very same night Junior had planned to attend a youth-appealing drama of the Wild West.

Canada Product'n Studied By Rank

(Continued from Page 1)

his return from America.

(As originally announced a tax of 75 per cent applied on the earnings of films imported into the United Kingdom. A compromise arrangement between Hollywood and the British government, recently announced, has resulted in the resumption of American film shipments to Britain, halted when the tax went into effect. No announcement has been made regarding the status of films made elsewhere such as those from Empire countries including Canada and Australia).

"Great progress has been made," Rank told the London press, "in the showing of British films throughout Canada."

He felt that, both in Canada and the United States, the public welcome for British motion pictures would grow as an increasing number of such films became available. His own studios were producing forty pictures per year. As far as subject matter was concerned, greater emphasis was now being placed on comedy but the general program was a varied one.

Asked regarding reported Hollywood plans to make "large numbers of pictures" in Britain, Rank thought 12 to 15 a year would probably be the maximum in view of the difficulties encountered by Hollywood companies operating 6,000 miles from their home base.

In reply to many questions about the position of British films in the United States, Rank said he had assurances of more playing time in American theatres and added that the incentive to show British pictures would increase when the new USA-British tax compromise began to operate.

He confirmed the fact that progress had been made in large-screen theatre television by the Rank research organization in Britain but would not yet give a firm date for its introduction.

Emp-U Vs. Rank

Application of Empire-Universal Films to renew its writ against the J. Arthur Rank interests was granted in Osgoode Hall last week, the defendants outside jurisdiction not having been served.

Egan Leaves FPCC

Carl Egan, for the past 12 years with Famous Players' public relations and advertising promotion department, has resigned to join Savary and Company, Calgary, as production manager.

30 New Ontario Theatres

Many features have been added to the construction of new theatres, Silverthorne pointed out, among them appliances to eliminate humidity, drafts and sharp variations of temperature. Other improvements are in the seating, which provide more leg room and easier access to seats, and in the newest projection equipment. The latter has meant improved working conditions for projectionists and more time for the care of film. The fire hazard will be reduced and probably make it unnecessary for the branch to consider taking over repair of film in the interest of safety, an action contemplated recently.

The number of projectionists licensed was 935 as against 904 the preceding year, indicating the expansion of film exhibition.

Television and Drive-ins Create New Problems

"The advent of new techniques in the field of the motion picture industry, including the possible development of a large scale of television in the near future calls, we believe, for the consideration of changes in the regulations of the Theatres and Cinematographs Act," the report states. "It must be remembered that these regulations were set on the standards of the silent film.

"Another development, worthy of note, is the general use of film for entertainment purposes in places other than the ordinary motion picture theatre. During the past three years, churches, schools, hospitals, homes and clubs have made increasing use of the motion picture. Drive-in theatres, and town halls of some of our municipalities have added their competition to the regular motion picture theatre. It can be seen the motion picture industry in this province has extended its services to the public in a far reaching manner.

"These developments have placed an additional burden on the branch and its services. The safety, comfort and health, moral and physical, of the audience is the responsibility of the branch.

"The extensive construction program of the theatrical industry in Ontario's municipalities carried with it the additional problem of inspection and control of materials which entered into the building of places of amusement. There is no doubt that the support of the Canadian Standards Association, or of any other organizations possessing the qualifications or facilities of that association, would be of material aid toward the rationalizing of the construction of theatres and toward the ultimate goal of increasing safety factors in such construction. Our regulations are designed primarily to reduce to a minimum all possible hazards to life and limb of theatre audiences.

Fire Safety Praised in Annual Report of Film and Theatre Government Department

(Continued from Page 1)

Fire Damage New Low

"Co-operation between theatre owners, local municipal officials and the branch reduced fire damage in Ontario theatres to a record low during the past year. It may be pointed out that the branch's inspectors made 3,500 calls on theatres, and that in addition there were 900 inspections of film exchanges.

"While the branch has no direct responsibility with regard to the exhibition of non-burning 16 mm. film in halls, churches and homes, it is interested in passing its knowledge of safety to operators and persons who have jurisdiction during the showing of film of this description. There has been a noticeable expansion in 16 mm. entertainment during recent years. It would be advisable for those who are associated with this phase of the industry to make a serious check on smoking, exit doors, inflammable drapes and seating arrangements. It is not known generally that the department is responsible for the censorship of all film shown in such places of amusement."

Praises British, European Films' Cultural Value

The staff of censors viewed 533 feature subjects, of which those of British and Continental origin numbered 65; Russian, six; Italian, six; and French, three. Three Jewish dialogue films and others made in Canada, one of which was a reissue, were examined.

"Generally speaking, the number of British and Continental films reached a higher technical quality than United States productions. The people of Ontario seem to realize this. They have shown their satisfaction by giving such films their fullest patronage," the report says.

"It is interesting to note that film from the British Isles and from Europe is of a high calibre. Some of these films, including several Italian operas with leading native voices, have been well received by lovers of good music. The promoters who showed such films in Canada have been vindicated in their belief there was a good audience potential for such films. This high type of entertainment, owing to its educational value, should, we believe, receive the broadest possible support from the people of this province.

O. J. SILVERTHORNE

"The department has been careful in keeping a close watch on propaganda films from overseas. These films are of the 16 mm. type. Efforts have been made in some quarters to show them to new Canadians in an attempt to enlist their political sympathies for the new regimes in their native countries.

"A review of the work of the branch's censors shows that Great Britain provided one for every six films from Hollywood, and also that Great Britain and Continental Europe together submitted one film for every four and a half originating in the United States. These ratios reveal that overseas production is now closer proportionately speaking to that of the United States than has been the case for ten years."

"Adult Entertainment"

"Only 13 per cent of films submitted to the censors were qualified as unsuitable for children. These were released with the proviso that on advertising and theatre fronts they should be identified as unsuitable for children. The method usually employed is to place a sign bearing the admonition 'Adult Entertainment.' However, a number of theatre owners have ignored this ruling. They have been warned that action will be taken if they fail to comply with the branch's decisions in future. This policy was inaugurated in June, 1946. It has won the commendation of parents and social organizations. Only one film was certified for adult audiences only. This picture was definitely unsuitable for an audience including children, but was not considered harmful for adults."

A total of 39,877 pieces of advertising was submitted to the board for examination, and, of these, 650 items were rejected, while 250 were amended to the satisfaction of the board. Last year the branch examined 36,577 advertising items.

448 Ontario Theatres

Licensed in Ontario during the fiscal year were 448 theatres, as compared with 421 in the previous period; 935 projectionists; 161 apprentice projectionists; 173 travelling shows; 199 miscellaneous; 17 film exchanges in the 35 mm. category; and 11 in the 16 mm. field.

Relations Cordial

"The branch has enjoyed and profited by the co-operation of groups of citizens, interested in the maintenance of motion picture entertainment on a high level," Silverthorne said at the conclusion of the report. "Among them were boards of education, social service councils of our churches, I.O.D.E., and home and school clubs, whose spokesmen have reflected accurately, and, with sympathy, trends of thought. Relations between the branch and its staff and local agencies, engaged in the distribution of 6,000,000 feet of films, which were produced in the USA, Great Britain and on the Continent, have been cordial. The branch expects to take over its new headquarters at Leaside, Ontario, shortly. The facilities, which are being provided for it, are modern in every respect, and will enable the staff to carry on their duties under more pleasant conditions."

ALL YOUR DAYS YOU WILL REMEMBER..

"ALL MY SONS"

Only the Screen Could Make It Greater!

NEW YORK'S CRITICS' AWARD PLAY
becomes the
SCREEN'S PRIZE MOTION PICTURE!

UNIVERSAL-INTERNATIONAL presents

EDW. G. ROBINSON
BURT LANCASTER
in

"ALL MY SONS"

with
MADY CHRISTIANS · HOWARD DUFF
LOUISA HORTON · FRANK CONROY
ARLENE FRANCIS · LLOYD GOUGH

Written and Produced for the Screen by CHESTER ERSKINE
From the Play by Arthur Miller · Directed by IRVING REIS

A CHESTER ERSKINE PRODUCTION

Universal International

ANOTHER BOXOFFICE

FROM Empire-Universal FILMS LTD.

MAKING GOOD OUR PROMISE